

THE MUSICAL TIMES

AND

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52—I will arise ...	Creighton
53—Come follow me ...	Horsley

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wholly intent upon the truth, quickened and embodied it into the high symbols of a pure and primitive form of Christian worship. Bach was the apostle of church musical art: his mission was the marriage of beauty with devotion; and most reverently, and yet, withal, most gorgeously, did he celebrate the rites. He dies, and a century passes away. The temple of harmony, the scene of his mission and his accomplishments, remains open. We can see the long nave, the groined arches of the aisles, the sweet repose of the choir, and the clear obscure of the long distant chapels—mysterious echoes float around the building, but before the door there undulates an aerial and crystal-lined curtain, which refuses to yield except to a like spirit—to the same single-minded devotion—to the same mighty assiduity in holy ministrations. A century has passed, and Mendelssohn, separating himself from his contemporaries, purifying himself by the same loneliness and solitary communion with the parent of all that is good and beautiful, raises the veil, and enters to assist in the perfect development of that of which his prototype had so wondrously laid the corner stone, and outlined all its glorious details. There are now two organ composers; the present epoch has evolved a second in Felix Mendelssohn.

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THE MUSICAL TIMES, And Singing Class Circular.

OCTOBER 1st, 1848.

JACKSON'S ORATORIO, "THE DELIVERANCE OF ISRAEL."

THERE are several delightful valleys situated amongst the high hills which separate Yorkshire from Lancashire, where the inhabitants of the villages possess a large share of traditional musical ability. These valleys are but rarely visited by strangers; and the few who are attracted there must make their way either on foot, or be content with the humble conveyance of a *chandera* or light cart, for public vehicles there are none; the trouble, however, which they may incur, in arriving at these sequestered dales, is well repaid by the glories of the scenery, and the heartiness of the welcome from the simple inhabitants, should they be fortunately known to them.

On the Sunday immediately following the 17th September begins a series of *nakes* or *feasts* in the valley of the Nidd, known by the name of the NIDDERSDALE RANT, continuing nearly through the month, each village being successively the head-quarters of the feast for two or more days, when to abundant eating and drinking is usually added the amusement of music. It was our good fortune to be invited to assist at Pately Feast, held at Pately Bridge (the capital, as it were, of the *Niddersdale Rant*), to take part in the grand oratorio to be held in the church, on which occasion, the local musical folk were to enjoy the proud satisfaction of singing the composition of a man they might almost call a fellow-townsmen, for although residing in the next dale, at Masham, yet it was at Pately Bridge he spent his school-days, and here, too, he had his first musical instruction from neighbour W——, an indefatigable amateur, who is still the life and soul of music at Pately, teaching the boys and girls, encouraging the men, tuning their fiddles, singing the hard bits of solo himself, and not the least amongst those proud in the composer's triumphs. Several of the string and wind band were friends from the larger towns of Yorkshire, and pleasant it was to see the ludicrous shifts to provide conveyance for such unusual numbers, their bustling arrival, and their being billeted upon various hospitable committee-men; but by far the larger portion of players and singers were of the Dale, and judging from the few houses and the many musicians, every roof appeared to render its tribute, and the excellent method of their reading shewed that the fame this part of the country enjoyed, even in Handel's time, is still well deserved.

We have several times, during the last two years, had to speak of the great musical merit of Mr. Jackson's work, when noticing its performance at Leeds, Bradford, Halifax, York, &c., in which districts it appears to have taken a firm place in the estimation of musical men; but it was especially interesting on the present occasion, performed by the school-fellows and personal friends of the composer, and that with a precision which best marked their admiration of his work.

The *Deliverance of Israel* has been announced for performance at Liverpool, Manchester, and Wakefield, during the ensuing winter, and London will doubtless follow their example, when the first hesitation has been got over, to allow merit to a composer not delighting in a foreign breakjaw name.

DOMESTIC OR FAMILY MUSIC.

(From Dr. Mainzer's "Music and Education.")

ALL classes, at last, will reach that beautiful style, which, though scarcely known as yet, is that which gives to music its real character, its educational importance, the stamp of its lofty destiny,—*Domestic*, or *Family Music*. In a country where dramatic works have so long and so exclusively occupied the field, it is difficult to make it understood what family, what domestic music is. In the expectation that this style of composition would soon find poets and musicians, we might mention as such, the smaller pieces of Handel and Mozart, the psalms of Marcello; or, should we name the work of a more modern master, those beautiful duets of Rinck, called, in the English translation, "The Sabbath Eve!" In the character of these simple musical dialogues, of which the English poet has unfortunately too much contracted the thought, is our idea of one kind of family music best personified. They have that sublime cast, that lofty tone and sentiment, which mark this kind of music as the most cheering, the most elevating. Who once has been a witness of the magic charm thrown over a family, by the true and expressive interpretation of such simple compositions; who has seen what a little paradise rises, as by enchantment, out of the few inspired strains of the poet-musician, will ever forget what an endless ocean rolls its waves between the every-day compositions, and works, such as we understand them, and as we would fain see them domesticated under every roof, at every fire-side! The music we seek to implant in the soil and in the hearts of the people, is a music, the fruits of which render us wiser, better, and happier. Thibaut, the celebrated Professor of Law in Heidelberg, in whose house the best compositions of the 16th and 17th centuries were performed, relates, in his musical work,

Ueber Reinheit der Tonkunst, of a young man, who, after hearing a composition of Lotti, was so moved, that in leaving his house, he exclaimed, "Oh! this evening, I could do no harm to my greatest enemy." Why should not, in every family, when the day's busy stream is past, all unite harmoniously, and have one happy hour in the enjoyment of such works?

To attain all this, the means are simple. Vocal music must be acknowledged as an indispensable branch of instruction in every school. The young scholar must be made aware that he is learning something useful; as a renovating and exhilarating power, the music-lesson must be placed between those studies which require more mental abstraction. There is no hope of seeing music and poetry resume their power in education, until teachers begin to understand that an hour devoted to their acquirement is not an hour lost, but an hour gained for school and church, for life and for society.

Another question now presents itself, that of the most suitable method of imparting to the young, the necessary musical elements. Nothing is more important, and it cannot be denied, that one method is preferable to the other, as being based upon simpler principles, and more in conformity with the juvenile capacities and juvenile understanding. But should it be made obligatory on the teacher? Supposing the system he wishes to follow simple and easy, based upon the nature of the art to be learnt, and the intelligence and the nature of the child who has to acquire it, and therefore perfectly well adapted for schools,—is he to be prevented from carrying it out? Should, because one method has become the law of the land, the world of thought and of enquiry be shut up to all future improvement and progress? Should all studies, all efforts, be thus declared useless and unavailable? No country has ever attempted such tyranny. Neither France nor Prussia, neither Saxony, Bavaria, nor Württemberg, have ever dared to put such drag-shoes on human intelligence, the least of all on educational pursuits. School books are examined with care, and, above all, by men competent to judge; and when approved, they are recommended, but their exclusive use is never insisted upon. Numerous methods bear, therefore, in France the words, *Approuvée et recommandée*, as motto of the minister of public instruction: so it is in Germany: hundreds of different methods are thus, at the same time, in operation: here it is the one, there the other, which produces the better result, according to circumstances or the individuality of the teacher. Make the teacher answerable for the result, but leave to him the choice of the means. He knows best how to work, in order to reach the minds of infancy. His system may not be the best, yet he will

imbue it with an element, without which the most perfect method remains a dead letter, a closed, an unintelligible book,—the fire of his heart, his enthusiasm.

If you really wish that music should lay hold of the young population, and penetrate into the very heart of the British islands, throw widely open the gates of instruction; surround yourself with a whole army of different teachers and different systems! Efface the line of narrow demarcation, and let the stream of competition carry on its waves, life and animation, through the schools, into the people. Give some special encouragement to this so neglected art, and some preference to the schoolmaster able to promote it.

Thus, when a competition is opened for methods and systems, as well as for poetical and musical compositions, lofty in thought and beautiful in form, and, in every respect, fit to take a share in the education of the people; a new and important branch of composition will appear as by enchantment, and extend its influence and ramifications into every school, and every family, through the length and breadth of the land. The educational and family music, scarce known as yet by name, will, in the midst of an ocean, in all its various changes and tempests, stand in its simplicity, purity, and grandeur, like a rock, and bear unshaken the sway of all the surrounding tides of style and fashion. May the classic, romantic, and fantastic schools, combat and efface each other! May the lyric drama of all the continental languages intoxicate the lions of the fashionable world! There will be a music which appears neither upon the stage nor the marketplace, neither in concerts nor drawing-rooms, but which modestly enlivens the school and the cottage, and helps to instruct the people, to embellish the hour of toil and that of rest. This style will remain uncontaminated by the impure breath of changing fashion and passing mountebanks, and as truly NATIONAL, form the axis, round which all others move, appear and disappear, as figures of a *Lanterna Magica*. In this manner you will render to the young what they have been deprived of; you will advance the rest of Europe, and give, even to Prussia, a glorious example of a better, a more philosophical application of music to the education of youth.

Thus Music will again be looked at with reverence. In churches she will fill, like a stream, the hearts of the multitude; she will again appear as the minstrel and the harp of old in our dwelling; be our guardian angel, a heavenly messenger, our teacher, friend, and comforter; and from her deepest dejection, from a state of servitude, corruption, and degeneracy, rise, a new phoenix out of ashes, higher and higher, to a glorious apotheosis.

GLEE.

Come follow me.

Kindly presented by
WM. HORSLEY, M.B., Oxon.

Moderately.

1st TREBLE. *mez.* Come fol - low, fol - low me, Come fol - low me,

2nd TREBLE. Come fol - low, fol - low me, fol - low me, Come fol - low me,

TENOR (8ve lower.) *mez.* Come fol - low, fol - low

BASS. *mez.* Come fol - low, fol - low me, Come fol - low

ACCOMP. *Moderately.*

più

fol - low, fol - low me, Ye fai - ry, fai - ry elves that be Light - ly trip - ping o'er the

fol - low, fol - low me, Ye fai - ry elves that be Light - ly trip - ping o'er the

me, Come follow, fol - low, follow me, Ye fai - ry elves that be Lightly trip - ping o'er the

me, Come follow me, Come follow me, Ye fai - ry elves that be Lightly trip - ping o'er the

più

cres.

green, Follow Mab your fai - ry queen! Hand - in - hand, Hand - in - hand we'll dance a - round, For this

green, Follow Mab your fai - ry queen! Hand - in - hand, Hand - in - hand we'll dance a - round, For this

green, Follow Mab your fai - ry queen! Hand - in - hand we'll dance, we'll dance a - round, For this

green, Follow Mab your fai - ry queen! Hand - in - hand we'll dance, we'll dance a - round, For this

cres. *f*

* When this accompaniment is used, it must be used in great subordination to the voices.

COME FOLLOW ME.

The image shows a page of a musical score for 'The Fairies' from 'The Nutcracker'. The score is written for a vocal soloist and a piano accompaniment. The vocal part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: 'place is fai - ry ground, Hand-in-hand we'll dance, we'll dance a-round, For this place is fai - ry ground, Hand-in-hand we'll dance, we'll dance a-round, For this place is fai - ry ground, Hand-in-hand we'll dance, a - round, For this place is fai - ry ground, we'll dance a-round, For this'. The piano accompaniment is in bass clef with the same key signature and time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *piu*, *cres.*, *dim.*, and *f*. The page is numbered 10 in the bottom right corner.

The image shows a musical score for a piece titled "The Fairy Ground." It is a five-part setting, likely for a vocal quartet and piano. The score is written in G major (one sharp) and 3/4 time. The vocal parts are arranged in four staves, and the piano accompaniment is on the bottom staff. The lyrics are: "place, this place is fai-ry ground. O'er tops of dew-y grass, . So". The piano part features a prominent melody in the right hand, often marked with a forte (f) dynamic, and a more rhythmic accompaniment in the left hand. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like *piu* and *f*.

place, this place is fai-ry ground. O'er tops of dew-y grass, . So

place, this place is fai-ry ground. O'er tops of dew-y grass, . So

place is fai-ry ground. O'er tops of dew-y grass,

place, this place is fai-ry ground. O'er tops of dew-y grass,

nim-bly do we pass, do we pass, The young and ten-der stalk Ne'er bends where we do
 dol.
 nim-bly do we pass, do we pass, The young and ten-der stalk Ne'er bends where we do
 dol.
 So nim-bly do we pass,
 dol.
 So nim-bly do we pass, The young and ten-der stalk Ne'er bends where we do
 dol.

COME FOLLOW ME.

Slower.

With expression, but not too slow.

walk, Ne'er bends where we do walk; Yet in the morning may be seen, Where we the
 walk, Ne'er bends where we do walk; Yet in the morning may be seen, Where we the
 Ne'er bends where we do walk; Yet in the morning may be seen, Where we the
 walk, Ne'er bends where we do walk; Yet in the morning may be seen, Where we the

Slower. *With expression, but not too slow.*

night be-fore have been, Yet in the morn-ing may be seen, Where we the
 night be-fore have been, Yet in the morn-ing may be seen, Where we the
 night be-fore have been, Yet in the morn-ing may be seen, Where we the
 night be-fore have been, Yet in the morn-ing may be seen, Where we the

dim. espres. *dim. espres.* *dim. espres.* *dim. espres.*

night be - fore have been, Where we the night be - fore have been. *pp* *Very slow.*
 night be - fore have been, Where we be - fore have been. *pp*
 night be - fore have been, Where we the night be - fore have been. *pp*
 night . . be - fore have been, Where we the night be - fore have been. *pp* *Very slow.*

UNDER ROYAL PATRONAGE.

PERFECT FREEDOM FROM COUGHS IN TEN MINUTES,

And instant relief and a rapid cure of
Asthma and Consumption, Coughs, Colds, and all disorders of the Breath and Lungs,
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Another of the daily Cures performed.

Extract of a letter from Mr. James Froud, Chemist, Dorchester.
 March 4th, 1848.

Gentlemen,—Having just received the following, I beg to hand it to you, as a further proof of the excellence of Dr. Locock's Pulmonic Wafers, which are generally spoken of in this neighbourhood in terms of the highest commendation.

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I am, Gentlemen, JAMES FROUD.

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Anthems, in VOCAL SCORE, with ORGAN Accompaniment by VINCENT NOVELLO:—

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Single vocal parts	...	1
NARES, Dr. Blessed is he that considereth the poor. 5 voices	...	1
Single vocal parts	...	1
O Lord, grant the King a long life. 5 voices	1	6
Single vocal parts	...	1
Try me, O God. 5 voices	...	1
Single vocal parts	...	1
STROUD. Hear my prayer. 4 voices	...	3
Single vocal parts	...	2

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Correspondence.

THE ITALIAN SINGERS AT THE FESTIVALS.—In confirmation of the opinion we gave in the last number of the *Musical Times*, how much out of place these otherwise clever artists were at the music meetings, a correspondent in the *Morning Post*, of 16th Sept., calls attention to the following impropriety. The fault of the matter is evidently with those who placed Alboni so much out of her sphere.

THE WORCESTER FESTIVAL AND THE BISHOP OF WORCESTER.

SIR,—It is most unaccountable that the farce which was enacted at Worcester Cathedral on Thursday morning should have so long eluded the detective criticism of the public press. Your reporter, indeed, did not fail to observe that the gem of the morning was sadly marred by the imperfect enunciation of the words; and well it might. It had, indeed, been pre-arranged that Alboni should give the Seraphic Hymn in the English version; but whether her courage failed her at the last moment, or from whatever cause, she certainly repeated the sentimental "Dove sei amato bene" from the opera of *Rodelinda*. Now it is impossible to blame Alboni, who was only engaged in a professional way, and did her best to produce the desired effect; but only consider the malapropos! A christian audience rising reverentially, in a consecrated edifice, to profane words in a foreign tongue! A further coincidence to be mentioned, is, that the beautiful hymn, "O salutaris hostia," had been refused on the ground that they were in a foreign language, and too papistical. But the climax remains to be told.—The Bishop encored! O, my lord, will you ever again preside at a musical meeting in your cathedral, after such a mistake in such a place? Most truly do we believe that you were as innocent of the song as the babe unborn. But we would seriously put the question:—Was your cathedral ever intended to combine secular amusements, opera singers, and a volatile audience? And is not the *denouement* to be interpreted a judgment of the abuse? Alas, my lord! in the words of the poet—

"Euge 'tuum et belle nam bellum hoc excute totum
'Quid non intus habet?'"

I remain, Sir, yours, &c.

VINCE.

Brief Chronicle of the last Month.

It is said that Drury Lane Theatre will be opened in October, under the joint management of Mons. Jullien and Mr. Gye, with Promenade Concerts.

THE NORWICH MUSICAL FESTIVAL.—The managers of this Festival have generally made a point of producing some new musical work at each of their meetings, and to them we are indebted for the first introduction of several which have remained public favourites—for instance, *The Last Judgment*, by Spohr, &c.; and on the late occasion they had progressed so far in their arrangements for the same end, as to obtain the promise of Dr. Mendelssohn to write a new work for them, but which was unfortunately frustrated by his sudden and lamented death. The late Festival was successful as to the receipts, which are nearly the same as those of 1845. The Charities will derive an advantage of about £1000.

APPOINTMENT OF CONDUCTOR.—**SACRED HARMONIC SOCIETY.**—In pursuance of certain resolutions agreed to at a meeting of members held on Tuesday, the 5th Sept., a special general meeting of the society was held last night, at Exeter Hall, for the election of a conductor, and to consider and determine what further conditions should be adopted with reference to that office. The chair was taken by Mr. Harrison, the President of the society. Five or six candidates were proposed for the office of conductor, all of them men of standing and high professional eminence as musicians, but after considerable discussion, the contest lay between Signor Costa and Mr. Perry, who has been for about sixteen years the leader in the society. Upon the votes being taken, there appeared, for the appointment of Signor Costa 97, and for Mr. Perry 28, being a majority of 69, in favour of Signor Costa. This appointment may be hailed as a great accession of strength to the society, especially when Signor Costa's connection with the Philharmonic is taken into account; and it may also be regarded as a further evidence of the anxiety of the society to increase its effectiveness, and to sustain its well-earned popularity. Mr. Perry's long services as leader were highly eulogised and duly appreciated.—*Morning Advertiser*.

The Triennial Meeting of Welsh Harpers, &c., called the Eisteddfod, will take place at Abergavenny, on the 10th, 11th, and 12th October. The meeting is for the encouragement and preservation of the original Welsh language, literature, and music, and between 40 and 50 prizes will be given, some of the value of £70.

The *Musical World* has a curious letter from R. Schuman, of Leipsic, pointing out a canon attributed to Mozart, which is note for note the same as "Non nobis Domine," said to be by Bird, and asking if there be any evidence in England, proving the composition to be by Bird, from the date of publication.

THE WORCESTER MUSICAL FESTIVAL.—The 125th meeting of the choirs of Worcester, Hereford, and Gloucester, took place on the 5th, 6th, 7th, and 8th of September. The first morning was dedicated, as usual, to a Cathedral Service, produced on an effective scale, and forms one of the most interesting features of these meetings. On the present occasion the prices of admission had been much lowered, especially the side aisles, and those portions set apart for the general public; this improvement had been recommended in former years, and the greatly-increased attendance on the present occasion shews how ready the less wealthy portions of the community are to enjoy a musical treat, if brought within their means. Handel's *Dettingen Te Deum*—Purcell's *Jubilate in D*—Hayes's anthem, *O worship the Lord*—Mendelssohn's beautiful anthem, *As the hart pants*—with the delightful old preces and responses by Tallis, formed the musical portions of the service. On the other days the public had the opportunity of hearing the following works for the most part entire:—Mendelssohn's *Elijah*, "Spring" from Haydn's *Seasons*, Haydn's *Creation*, Beethoven's *Eugeni*, a selection from Crotch's *Palestine*, and the ever fresh *Messiah* of Handel. The orchestra numbered about 350 well selected instrumental and vocal performers. The financial part of the Festival appears to have been more than usually successful; and the collections at the doors, which go without deduction to the charity, amounted to £960.

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Father, how wide thy glory shines Camden
From all that dwell Denbigh
Guilty and vile before my God Penitence
Great God, whose universal Walworth
Glory be to God on high V. Novello

He dies! the friend of sinners dies Easter
Holy, and just The Sinner's only plea
Holy, holy, holy Lord Sanctus
In God's own house Sydenham
If friendless in the vale of tears Sudbury
Lovely Redeemer Dr. Arnold
Not all the blood of beasts Upton
O for a closer walk Woburn Abbey
Our Lord is risen from the dead Cheshunt
Plung'd in a gulf Greenwich
Sinners, the gladsome tidings Invitation

Sinner, O why so thoughtless Sheffield
Vital spark of heavenly Dying Christian
We sing his love who once Trumpet
Why do the heathen Wotton-under-edge
THIRTY-THREE CHANTS.
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